

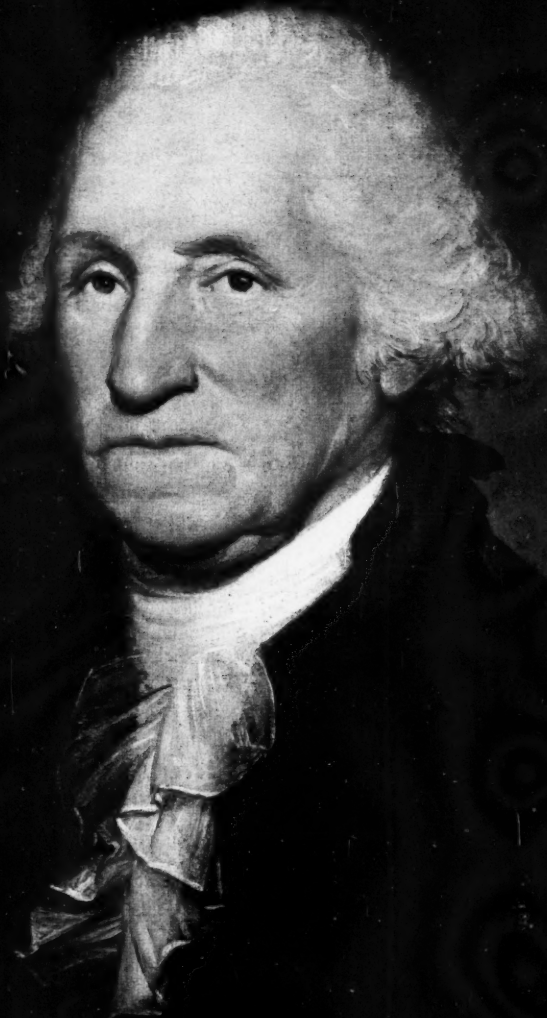
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BULLETIN

of The Detroit Institute of Arts



The Detroit Institute of Arts

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(front cover)

GEORGE WASHINGTON

by REMBRANDT PEALE, AMERICAN, 1778-1860
Bequest of Mrs. James Couzens, 1961

Contents Volume 41, No. 1, Autumn, 1961

A Portrait of George Washington.....	3
by E. P. Richardson	
A Frenchman at the Berlin Court.....	6
by Paul L. Grigaut	
In the Wake of the Ferry.....	8
by Elizabeth H. Payne	
Manzu's Bronze Dancer.....	10
by A. F. Page	
Eskimo Art.....	12
by William Peck	
A Gift of Maiolica Ware.....	13
by Jerome Pryor	
The Archives of American Art.....	17
by Miriam L. Lesley	

A Portrait of George Washington

by E. P. RICHARDSON

IN 1795 CHARLES WILLSON Peale was growing increasingly interested in natural history. His collection of birds, reptiles and other "natural curiosities" which had begun with the casual exhibition of some mastodon bones among the paintings in his studio at Philadelphia, was growing rapidly toward the stature of the first museum of natural history in the United States. He also had a seventeen-year old son, whom he had trained as a painter. What was more logical than that he should turn his practice as a portrait painter over to the son, whom he had christened Rembrandt in anticipation of his coming career as an artist?

To recommend his young son's skill to the public, the father proceeded to secure the most notable commission it was possible to find in the United States. Peale had served with Washington at Valley Forge and painted him many times—and the old soldier, now President of the United States, had always an affection for those who had fought by his side in the war for independence. Peale therefore asked the President to allow his son Rembrandt to paint the General's portrait. From here on we can hear the story in Rembrandt Peale's own words.

It was in the Autumn of 1795 that, at my father's request, Washington consented to sit to me—and the hour he appointed was 7 o'clock in the morning. I was up before daylight, putting everything in the best condition for the sitting with which I was to be honored, but before the hour arrived became so agitated that I could scarcely mix my colors, and was conscious that my anxiety would overpower me and that I should fail in my purpose unless my father would agree to take a canvas alongside me and thus give me an assurance that the sittings would not be unprofitable, by affording a double chance for a likeness. This had the effect to calm my nerves, and I enjoyed the rare advantage of studying the dismal countenance whilst in familiar conversation with my father.

He could not sit the next day, Mrs. Washington informed me that he was engaged to sit to Mr. Stuart, an artist from Dublin, who had just come from New York for the purpose. At this period in our narrative it is proper to anticipate a piece of information, which was not known to any of us at the time; nor until Judge Washington informed me of the fact while looking at my Portrait, which is now in the Senate Chamber at Washington. He told me that the day his uncle first sat to Stuart, he had placed in his mouth a new sett of teeth, made by the elder Gardette: they were clumsily formed of seahorse ivory, to imitate both teeth and gums, and filled his mouth very uncomfortably, so as to prevent his speaking, but with difficulty; giving to his mouth the appearance of *being rinsed with water*—(these were Judge Washington's words). At a subsequent period, Mr. Stuart himself told me that he never had painted a man so difficult to engage in conversation, as was his custom, in order to elicit the natural expression, which can only be selected and caught in varied discourse. The teeth were at fault; and, unfortunately for Mr. Stuart, they were always again put in at each sitting, with the expectation that eventually they would become easy but they were finally rejected. It was fortunate for me that my study was begun before the new teeth were finished and that my sitter each time came to me with the old sett furnished him in New York many years before.

Washington gave me three sittings. At the first and second my father's painting and mine advanced well together—being at my right hand his was a little less full than mine. In the third sitting, perceiving that he was beginning to repaint the forehead and proceed downwards, as was his custom, I feared he would have too little time to study the mouth and lower part of the face, and therefore I began at the chin and proceeded upwards. The result of this decision was that there was something in the upper part of my father's study that I preferred, and something in the lower portion of mine which better satisfied me. At subsequent

periods I made several studies to combine them.

To profit more fully by the occasion, my Uncle *James Peale*, during the second and third sittings, painted at my left hand, a miniature on Ivory, and for a time, my elder brother stood beyond my Uncle to make a profile sketch. Mrs. Washington happened to enter the room at the moment, and being amused by the circumstance, mentioned it to *Stuart*, who jocularly told her she must take good care of her husband, as he was in danger of being Peeled all around . . .

Washington gave me three sittings of three hours each from 7 to 10. By these early visits I had the advantage of seeing his hair in a more natural manner than the Barber arranged it, wig-fashion, after 10 o'clock . . .

He showed himself before coming to me, and the powder being washed from the whiskers in front of his ears, showed that his hair was dark brown—What there was of gray on the top of his head was disguised with powder, yet *there* his hair was abundant—and the plaited hair behind was long and chubbed—to which was attached, on days of state ceremony, in dress of black velvet, the customary appendage of a black silk bag.

My portrait, wet from the Easel, was packed up, and in a few days was opened in Charleston, where I painted Ten Copies of it, which were valued as the most recent likeness. In executing these I became familiar with whatever good it possessed but also became still more sensitive to its deficiencies . . . ¹

Rembrandt Peale's original study of Washington's head is now in the Historical Society of Pennsylvania. Of the ten portraits done from it, which he mentions, only three were known to John Hill Morgan and Mantle Fielding, when they

produced their *Life Portraits of Washington and their Replicas* (Philadelphia, 1931). One of these, a bust portrait painted for another old soldier, General Christopher Gadsden of Charleston, South Carolina, was acquired by Senator James Couzens, of Michigan, while he was living in Washington.² It has now come to the Detroit Institute of Arts by the gift of his widow, who died last spring and left the portrait³ to the museum of her own city.

It is the first portrait of Washington, done in his own lifetime, to come into our collection. It is a historical document of the greatest interest and value, from every point of view. And it will serve well, also, as a memorial to Senator Couzens himself, whose independence of mind, stubborn strength of will, and historical interests form part of the story of Michigan and of the United States of America.

¹ John Hill Morgan and Mantle Fielding, *The Life Portraits of Washington and their Replicas*, 1931, pp. 368-370.

² *Ibid.*, p. 373, no. 3.

³ Cat. No. 1385. Canvas. Height 29¼ inches; width 25 inches. Known as the Gadsden-Morris-Clarke portrait. Gift of Mrs. James Couzens, 1961. *Ex-collections*: General Christopher Gadsden, Charleston, S. C.; Christopher Gadsden Morris, his grandson; Miss Hume (later Mrs. Frederick Wentworth Ford), niece of Christopher Gadsden Morris; Mrs. Lewis S. Jervey, daughter of Mrs. Ford; Th. B. Clarke; Knoedler and Company, New York, 1919; Senator James Couzens, Washington, D. C., and Detroit. *References*: Brooklyn Museum, *Early American Painting*, 1917, Cat. no. 71 (lent by Charles Henry Hart, Attorney for Mrs. Lewis S. Jervey); Pennsylvania Academy of the Fine Arts, *Portraits of Charles Willson Peale and James Peale and Rembrandt Peale*, 1923, Cat. no. 157 (lent by Knoedler's); Gustavus A. Eisen, *Portraits of Washington*, 1932, vol. 2, p. 414, pl. cxxviii, p. 639.

ANDRÉ DE LA HAIE DE LAUNAY
by JEAN-PIERRE-ANTOINE TASSAERT

French, 1727-1788

Gift of the Robert Tannahill Foundation, 1961



A Frenchman at the Berlin Court

by PAUL L. GRIGAUT

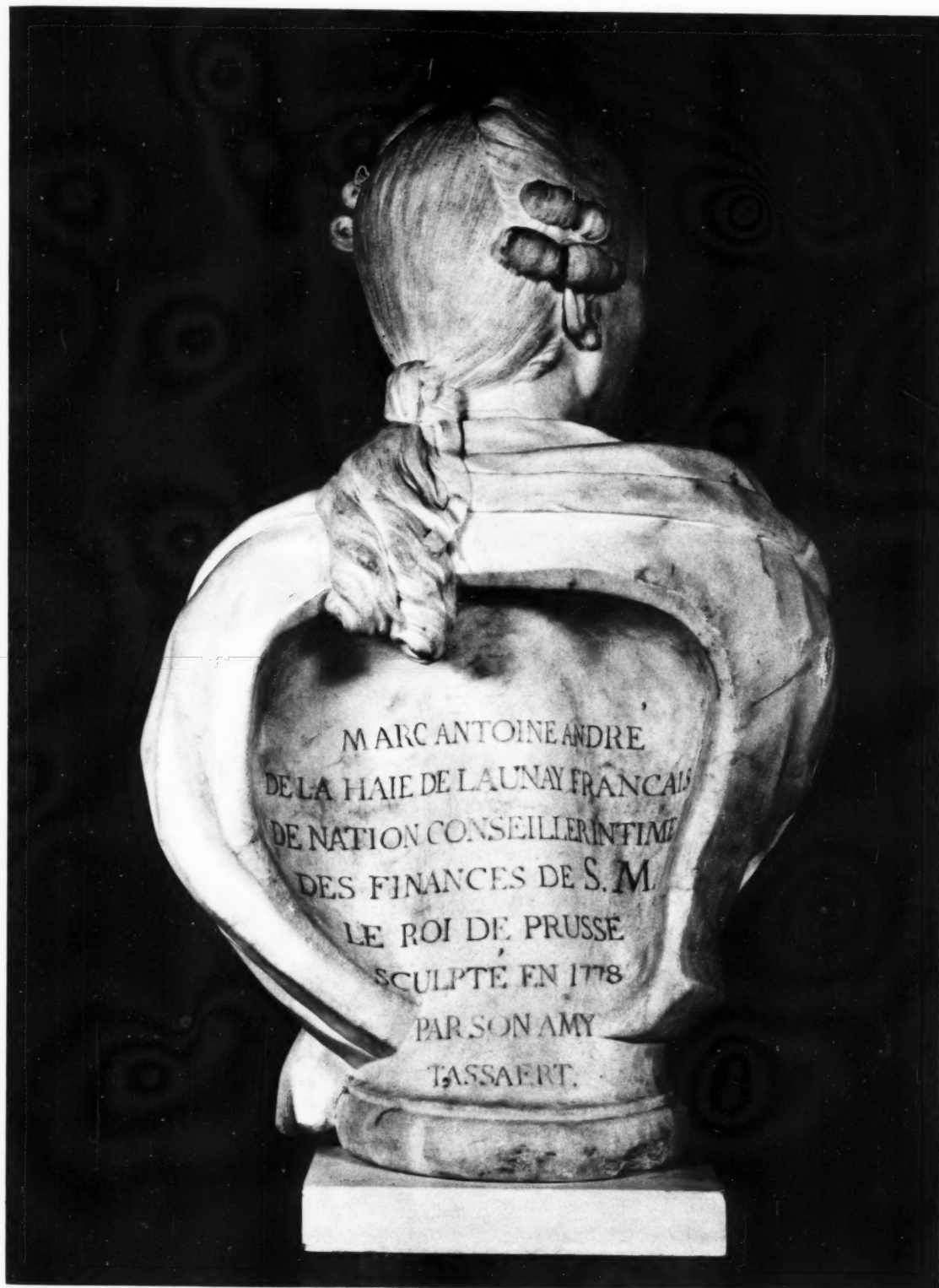
BERLIN IN THE second half of the eighteenth century, under the rule of Frederick the Great, must have looked in many ways like a rather provincial French town. The language of the Court was French: Frederick, educated by a Huguenot governess and a French tutor, wrote his family letters, his *Mémoires* and his poems (the latter sometimes corrected by Voltaire) more or less in the language spoken at Versailles. The art was French: there were some twenty-four paintings by Watteau in Frederick's castles (which had such charming names as *Mon Bijou* and *Sans Souci*, later ungrammatically referred to by Frederick as "*Cents Soucis*"), as well as twenty *Lancrets* and sixteen *Paters*. There flourished on the banks of the Spree an academy modeled on the Académie Française on the banks of the Seine and dominated by the Breton geographer Maupertuis. And the French colony, made up of financiers, adventurers, artists and long-established Huguenot craftsmen, was the proudest, most influential and generally most disliked, foreign group in Prussia.

One of the few Frenchmen whom the Berliners did not seem to resent was, paradoxically enough, the man who in all but name remained for twenty years Frederick's Minister of Finance, André de la Haie de Launay. Why this was so is perhaps best explained by studying his portrait, a marble bust by his friend Tassaert,¹ recently presented to the Institute by Mr. Robert H. Tannahill. Even in the busts by Houdon and Pajou, Tassaert's more famous contemporaries, it would be difficult to find a more intelligent and spirited face, a deeper unconscious dignity of expression, and above all, more sensitive and mobile features. De Launay's compatriots in Berlin praised his "*gaîté franche et douce*," his qualities "*aussi honnêtes qu'aimables*"—in other words, the charm of his sparkling personality and his manners. All this is reflected in de Launay's physiognomy, in his friendly and subtle smile,

in the frankness of his piercing eyes, even in the ease of the pose. As Baudelaire said, "A successful portrait should be a '*biographie dramatisée*.'" This is the face of a *philosophe*, an idealist at peace with the world, quietly sure of himself and others; and indeed the bust was executed at the height of de Launay's prestige and influence, before his colleagues, jealous of his authority and ill-defined position, had succeeded in embittering his last years at Frederick's Court.

The bust now in Detroit is the masterpiece, undoubtedly, of a rather little-known artist, Jean-Pierre-Antoine Tassaert (1727-1788), whose greatest claim to fame, according to his biographers, is that he was the teacher of Gottfried Schadow, the German classical sculptor. His best works, and de Launay's bust in particular, have the immediacy and intimacy, the psychological truth and graceful vitality, which we associate with French eighteenth century sculpture. Yet, like so many other "Parisian" craftsmen in the century of Meissonier, Reisener, Michel-Ange Slotz, Tassaert was born outside France. A "*Flamand parisianisé*," as Louis Réau called him, Tassaert was born in Antwerp, but spent most of his youth in London and Paris, where he lived for some thirty years² and was considered by amateurs, such as the notorious Abbé Terray, as the equal of Pajou and Pigalle. In 1775, recommended by d'Alembert to Frederick, he settled definitely in Berlin, where he died in 1788. Little appreciated today outside Germany, most of his works are preserved in Berlin or Potsdam.

Judging from the titles of those listed in Lami's *Dictionnaire* or Seidel's early notes,³ Tassaert's subjects are conventionally mythological: "Venus seated on a shell holding a quiver in one hand and doves in the other;" "Cupid sacrificing his bow and arrows on an altar to Friendship;" "War and Love, symbolized by two children, dividing between themselves the Empire of the



ANDRÉ DE LA HAIE DE LAUNAY (rear view)
by JEAN-PIERRE-ANTOINE TASSAERT

World." These groups are charming but dull, insipid imitations of Falconet and Pajou. No more inspired are most of the official busts or statues ordered from Tassaert. They have something forced and unconvincing to the point of being unpleasant, says Seidel of the statue of Frederick the Great at Potsdam, or the posthumous bust of the Great Elector Frederick-William. Badly paid and treated by the philosopher King as ruthlessly as he treated his other artists, the "bon Flamand," as Frederick II called Tassaert, did not have much incentive to do his best with such subjects.

Only once, it seems, was he able to express himself fully: in the little-known bust of de Launay which is, as the beautifully carved inscription on the back implies, a gift of the sculptor to a friend he admired and loved. The art of the eighteenth century, the Goncourts said, was "un art de vérité et de rêve," or, as Goethe would have put it, a combination of truth and poetry. No description of Tassaert's best work, technically dazzling in its apparent casual-

ness, modeled with affection and sympathy, could be better than these.

¹ Acc. no. 61.230. Height 28 inches. Inscribed at back: MARC ANTOINE ANDRÉ/DE LA HAIE DE LAUNAY FRANCAIS/DE NATION CONSEILLER INTIME/DES FINANCES DE S.M./LE ROI DE PRUSSE/SCULPTÉ EN 1778/PAR SON AMY/TASSAERT. *Ex-colls.*: Wildenstein, Paris; private collection, France. Gift of the Robert H. Tannahill Foundation, 1961. *Ref.*: Thieme-Becker, *Künstler Lexikon*, XXXII, 453-456; Louis Réau, *Revue Belge* . . . (see note², p. 306). A closely related bust, judging from a photograph, was sold at the Galerie Charpentier, December 5, 1959 (No. 59, repr.), presumably the portrait of Chrétien François de Lamoignon. Pajou was tentatively mentioned as the artist.

² Louis Réau, *Histoire de l'Expansion de l'art français*, II, 184. The most comprehensive work on Tassaert is Louis Réau, "Un sculpteur flamand francisé du XVIIIe siècle: Tassaert," in *Revue Belge d'archéologie et d'histoire*, 1934, pp. 289-309, which reproduces a number of Tassaert's groups and statuettes.

³ Stanislas Lami, *Dictionnaire des Sculpteurs* . . . , 1911, II, 352-356. Lami does not mention the present bust. P. Seidel, "Das Bildhauer-Atelier Friederichs des Grossen und seine Inhaber," *Jahrbuch der königlichen preussischen Kunstsammlungen*, 1893, pp. 116-123.

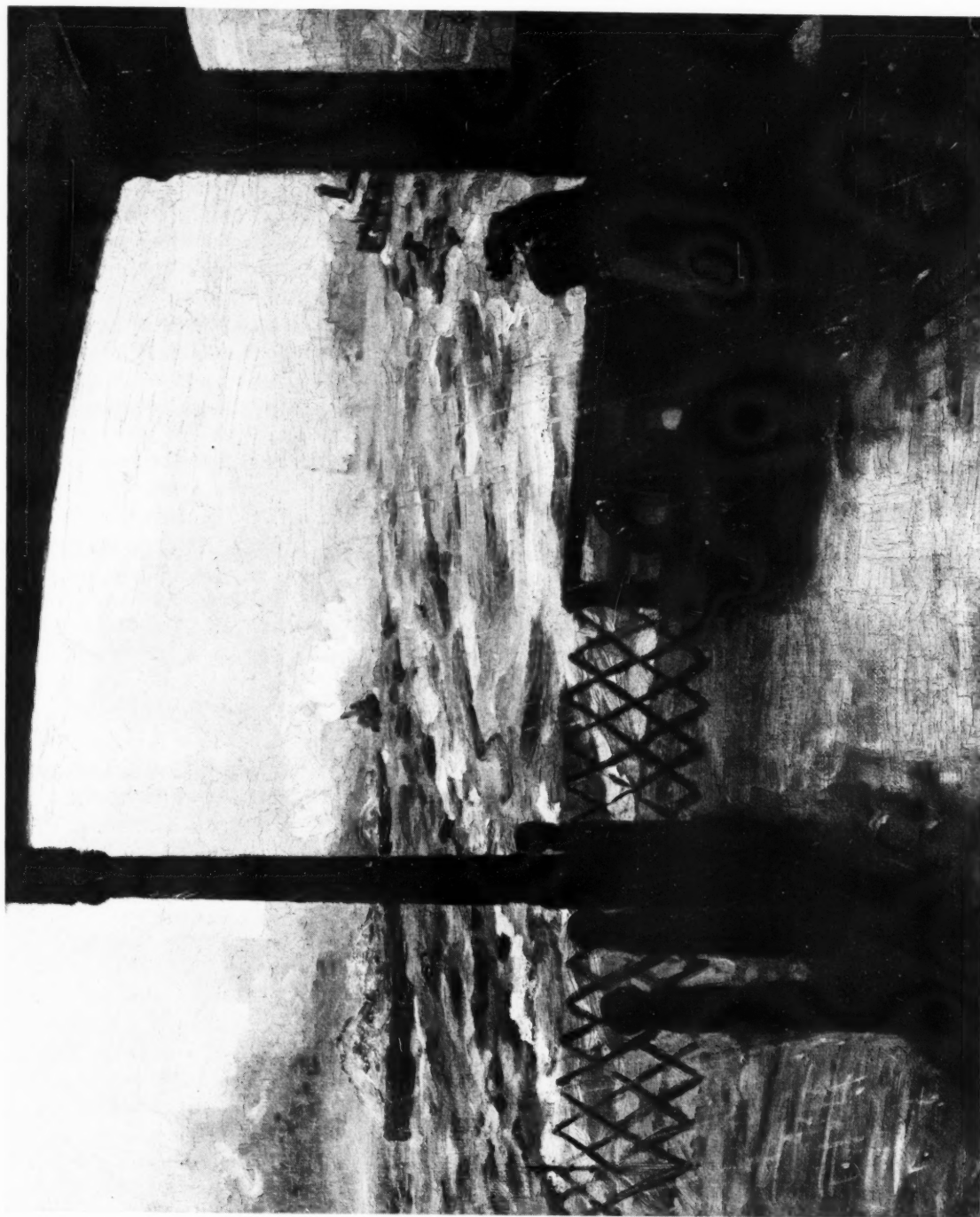
In the Wake of the Ferry

by ELIZABETH H. PAYNE

A HANDSOME, LOW-KEYED *Wake of the Ferry*, No. 1, painted in 1907 by John Sloan (1871-1951), has just been given to the Museum.¹ The Philadelphia-trained painter called another picture of a ferry slip in winter, painted the previous year, "A non-impressionistic impression of an antique friend of the commuter fighting its way to its berth . . . on a blustery winter afternoon."² He adds, "Painted at the time when New York still awed an unacclimated Philadelphian." The "unacclimated Philadelphian" had been drawn to New York in 1905, partly by the loss of his job as staff artist with a Philadelphia newspaper, but even more because his friends Robert Henri, William Glackens, George Luks and Everett Shinn were already established in New York as painters. With them, plus Davies, Prendergast

and Lawson, Sloan was to form in 1908 the group known as "The Eight," pioneers in the movement for freedom in art.

Of our newly acquired *Wake of the Ferry*, No. 1, painted in less icy yet lowering weather, Sloan comments, "Another theme perhaps evoked by some nostalgic yearning for Philadelphia. The ferry of course is the first lap of the road home. A melancholy day, when she, to whom the coming landing means nothing, seeks the sad outlook of the vessel's broadening wake. Such was the mood under which this picture was painted."³ Underscoring this mood are the subdued harmony of subtle grays and browns, the rolling masses of dark clouds, the tossing, off-white foam and the diagonals of gray rain which slash across the entire canvas.



WAKE OF
THE FERRY,
NO. 1
by JOHN SLOAN,
American, 1871-1951
*Gift of Miss Amelia
E. White,
Santa Fe,
New Mexico, 1961*

Shortly after its completion, the painting was damaged. This led Sloan to paint a second version of the subject within a few weeks. Somewhat higher in tonality and lighter in mood, the *Wake of the Ferry, No. 2*, forms part of the Phillips Collection in Washington, D. C.

The first version comes to Detroit from the collection of Amelia Elizabeth White of Santa Fe, New Mexico. A long time friend of Sloan, Miss White was painted by him in 1935; her austere portrait possesses great vitality and force. By the early 1940's, Sloan had spent many summers in New Mexico, revelling in its clear atmosphere and stark grandeur. His palette became higher keyed. When Sloan was in his middle seventies, his art was still developing along new lines; his researches into new means of expression for his trenchant comments on life ended only with his death.

Today the violence of contemporary technical innovations, plus the perspective of time, have tempered what the public once regarded as Sloan's brutal realism. Unlike most members of "The Eight," Sloan did not study in Europe. He always confined himself to recognizable American subjects. His eye was sharp and his vignettes of life on the streets of New York City showed an illustrator's grasp of action and character (his early training was in book illustration).

Throughout his career, Sloan's chief interest was in human beings, not humanity as a vague abstraction, but actual men and women. Few

have conveyed better than he the warm, convivial feeling of the group of men clustered around *McSorley's Bar*⁴ or the invasion of an *Italian Church Procession* (1913), bringing sparkling color and light into a drab section of New York. Beneath the drabness, poverty and the commonplace, Sloan saw essential humanity, its joy and its sadness. He loved the city's changing moods, the freshness of a Spring morning, the melancholy of a rainy day. In the Museum's newly acquired *Wake of the Ferry, No. 1*, the artist uses nature's somber tonalities to reinforce the loneliness of the human spirit. His poignant comment reveals something about an individual, but something about universal values as well.

¹ Cat. No. 1389. Canvas. Height 26 inches; width 32 inches. Signed and dated lower right: *John Sloan '07*. Gift of Miss Amelia Elizabeth White of Santa Fe, New Mexico, 1961.

References: Grand Central Art Galleries' Catalog, 1932, p. 12; John Sloan, *Gist of Art* (1939) p. 209.

Exhibitions: Brooklyn Museum, Feb. 1933; Whitney Museum of American Art, *New York Realists 1900-14*, 1937; Andover, Massachusetts, Addison Gallery of American Art, 1938.

² John Sloan. *The Gist of Art*, New York, 1939, p. 206.

³ *Ibid*, p. 209.

⁴ Cat. No. 378. Canvas. Height 26 inches; width 32 inches. This painting of *McSorley's Bar* (1912) is one of Sloan's best known canvases. Given to the Institute of Arts by the Founders Society in 1924, it has appeared in countless exhibitions of American Art, in Stockholm, London and Paris, as well as all over the United States.

Manzu's Bronze Dancer

by A. F. PAGE

LOOKING BACK over two hundred years, every generation of artists has had its revolutionaries who sought to reshape the forms of art, and at least one significant figure who has performed the function of restating the enduring values of tradition. The restatement of a value implies, of course, far more than its simple repetition; it is a renewal of these values in direct application to contemporary concepts and methods. In the generation just past, it was Maillol who reaffirmed

the classic ideal of weight, mass and serenity in sculpture at a time when sculptors were universally coming to grips with problems of transparencies, aerial suspension and vigorously expressive form and surface. In our time, Giacomo Manzu has turned aside, in his own work, the flooding torrent of abstract forms and assertive materials that has swept sculpture, and preserved the artist's traditional touch and formal idiom.

We are told that Manzu first felt the impact of ancient Egyptian, Minoan and Etruscan sculpture; and some of his earliest major works, done at the age of twenty-two in 1930, reflect this interest in the antique. His mature style began to emerge just before the outbreak of World War II. As it has developed, it clearly recalls the peculiarly sensitive humanist sentiments of the Italian Renaissance and, in its modeling, the explicit form and refinement of detail in which this humanism was expressed.

The decorative and precious splendor of the Renaissance, its opulent and intricate embellishments, have not reappeared in Manzu's work. In this respect he is entirely an artist of the twentieth century. His works are totally expressive, his energies concentrated upon the eloquence of which form alone is capable, his details reserved to matters of his forms' articulations and precise inflections of character.

Manzu is perhaps best known for his series of *Cardinals* which he began in 1937 and has worked in many variations since. More recently, in 1953, he began a *Dancer* series. John S. Newberry has recently given the museum one of the initial figures in this series, a *Dancer*¹ of 1954, which has also appeared in variations of size and formal character. It is not often that one encounters in a stable form such tremendous force as Manzu has expressed in the thrust of the dancer's superbly modeled legs and firm back, and the complete stability and control which are basic to the dancer's craft.

The record of history is full of the associations between artists and models who have given impetus to their work. In looking at Manzu's recent work, it is impossible not to become aware of Inge, a beautiful German girl, whose spirit and presence have inspired the dancers and skaters and many portraits which Manzu seems to have done for his particular pleasure.

Manzu's commissioned work since 1949 has been concerned largely with a bronze door for St. Peter's in Rome (still in process) and for



THE DANCER

by GIACOMO MANZU, Italian Contemporary
Gift of John S. Newberry, 1961

Salzburg Cathedral (consecrated in 1958). He has done many religious subjects, notably variations on the *Crucifixion* and *Entombment* themes which are among the most fervent and compelling in modern art.

It is of special interest to us that Manzu is now working on studies for two designs intended

for Detroit, one for the gardens of the McGregor Conference Center at Wayne State University, and one for a fountain on the plaza in front of the new building for the Michigan Consolidated Gas Company.

¹ Acc. No. 61.49. Height 25¼ inches. Bronze. Gift of John S. Newberry, 1961.

Eskimo Art

by WILLIAM PECK

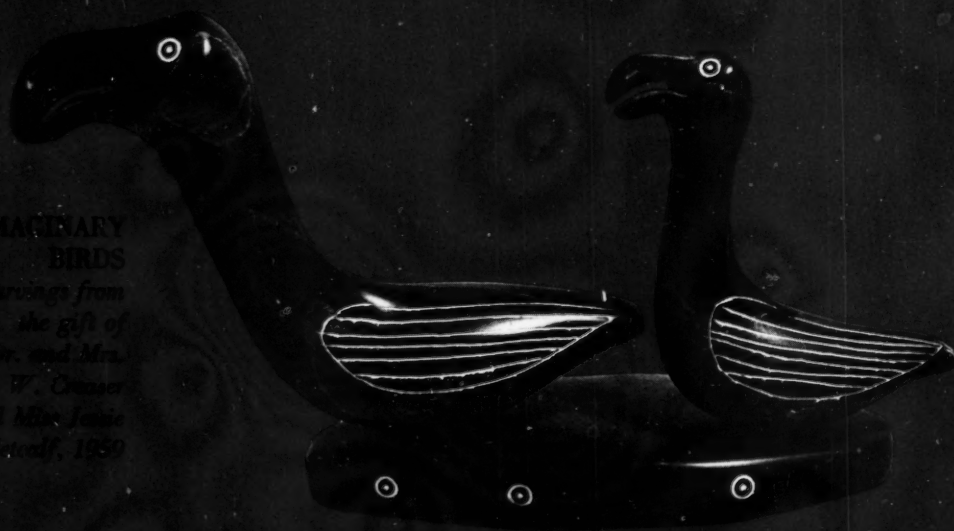
AN EXTENSIVE COLLECTION of Eskimo art was given to the Institute of Arts in 1959 by Dr. and Mrs. Charles W. Creaser and Miss Jessie Metcalf. Included are not only a large variety of carvings but also Eskimo baskets, bone carvings and an Eskimo doll.¹

During recent years, the artistic efforts of the Eskimos of Eastern Canada have received considerable attention. This has been brought about

by the efforts of one man, James Huston, working in cooperation with the Canadian Handicrafts Guild. The Eskimo as a hunter, dependent on his skills for survival, has always carved and decorated; but only since 1948, when Huston brought back a representative collection of objects from the Eastern shores of Hudson Bay, has there been any marked interest in the artistic production of the contemporary Eskimo. These

IMAGINARY BIRDS

Carvings from
the gift of
Dr. and Mrs.
Charles W. Creaser
and Miss Jessie
Metcalf, 1959





THREE ESKIMO FIGURES

Carvings from the gift of Dr. and Mrs. Charles W. Creaser and Miss Jessie Metcalf, 1959

carvings, for the most part in stone, became instantly popular and their sale has in some ways contributed to the Eskimo economy.

Due to the highly developed powers of observation as a hunter, the Eskimo artist is able to abstract and simplify and by doing so he catches in his work the essence of the subject which he portrays. His subject matter is restricted to animals and man; the animals upon which he depends for food and clothing and the man in any of his varied pursuits, hunting, fishing, carving and preparing materials.

The materials used include steatite (soapstone), amphibolite and harder stones, along with ivory, bone, and horn. Wood is scarce and is seldom used. His tools are often those which he uses in his normal occupations supplemented by the

ancient bowdrill, tools made from scraps of metal, files and rough stones for polishing. With these limited materials and simple tools the Eskimo artist is able to achieve a large variety of forms in his carving.

The making of prints is a more recent addition to the artistic skills of the Eskimo. Mr. Huston traveled to Japan and received instruction in printmaking from artists there so that he could then pass on technical information to the Eskimos. The results of his endeavors have included an interesting variety of prints made in skin stencil and rock printing techniques.

¹ Acc. Nos. 59.188 through 59.248. The entire group is the gift of Dr. and Mrs. Charles W. Creaser and Miss Jessie Metcalf, 1959.

A Gift of Maiolica Ware

by JEROME PRYOR

THE MUSEUM'S COLLECTION of maiolica has been enriched by six varied examples of sixteenth century ware, the gift of Mr. and Mrs. Ernest Kanzler in memory of Mrs. William Clay.

Maiolica, or tin-glazed earthenware, has been produced in Italy since the late Middle Ages.

The white tin-glaze, which probably originated in Mesopotamia, gives maiolica its peculiar quality by remaining stable in the kiln and not blurring pigments brushed on it. From the simple decoration of utilitarian ware to the production of objects whose principal function was the display

of the painter's skill, the history of maiolica reveals a gradual progress from simplicity to complexity, from a narrow palette to a wider one, and a great advance in skill with the brush.

One of Mr. and Mrs. Kanzler's gifts is a plaque¹ decorated with the *Marriage Scene*, painted in cobalt blue, yellow, green and orange over white tin-glaze. It shows a High Priest solemnizing a wedding and reveals the interest of the sixteenth century in pictorial treatment. A successor to the pavement-tile, which was used in earlier times as an accessory to architecture, plaques such as these were framed and placed in a shrine or above an altar, where they were considered no less appropriate than paintings executed on

wood or canvas. The dominant blue tone of the plaque, foiled by orange, yellow, and green, is characteristic of the Faenza workshops which produced it.

The yellow tonality seen in a large plate² decorated with the arms of the Duke of Urbino is typical of the School of Urbino which dominated the maiolica industry to an important degree from about 1520 on. The scene on the plate is that of the *Fire in the Borgo*, the composition for which appears to be based (in reverse) upon Raphael's fresco in the Vatican.

It depicts the burning of the Borgo, with figures in the foreground praying and attempting to climb over the walls, while in the distance an

MARRIAGE TILE
Italian (Faenza),
16th century
Gift of Mr. and Mrs.
Ernest Kanzler
in memory of
Mrs. William Clay,
1961





PAIR OF VASES

Italian (Urbino), second half of the 16th century

Gift of Mr. and Mrs. Ernest Kanzler in memory of Mrs. William Clay, 1961

ecclesiastic exhorts people; at the right, the nude Aeneas rescues Anchises. Above is an oval escutcheon with the arms of the Duke of Urbino. Inscribed underfoot is "G.V.D. MUNUS F. ANDREA VOLATERRANO" which freely translated reads "GUIDO UBALDO URBINO DUX-PRESENTED TO FR. ANDREA OF VOLTERRA." Its representation is indicative of an adoption by maiolica craftsmen of humanist ideas in emulation of the major arts.

A still later phase in the development of Italian earthenware is seen in a pair of vases³ from the second half of the sixteenth century. They reveal a breaking away from the fashion of pictorialism. The white background is calculated to set off a series of classical design motifs taken from the frescoes of ancient Rome. Added to this are the plastic ornaments in incipient Baroque style by means of which the craftsmen attempted to

compete with the rising popularity of work by the goldsmiths and silversmiths.

¹ Acc. No. 61.169. Height 15¾ inches; width 12 inches. *Collection:* De Clemente, Florence. The group of maiolica ware is the gift of Mr. and Mrs. Ernest Kanzler in memory of Mrs. William Clay, 1961.

² Acc. No. 61.168. Diameter 18 inches. Plates of this famous service are in the British Museum, the Museum of the University of Bologna, the Marquis of Bristol's Collection, and elsewhere. Formerly in the Collection of the late Baron Gustave de Rothschild, and the Baroness Lambert.

³ Acc. Nos. 61.170 and 61.171. Height 21 inches; width 12½ inches. Orazio Fontana workshop. Decorated with figures on light ground; fitted with serpent handles and masks on the sides. *Exhibitions:* *Decorative Arts of the Italian Renaissance, 1400-1600*, The Detroit Institute of Arts, Nov. 1958—Jan. 1959; *The Houston Museum of Fine Arts*, January to February, 1960, in the *Lively Arts of the Renaissance*.

PLATE
Italian (Urbino),
early 16th century
*Gift of Mr. and Mrs.
Ernest Kanzler
in memory of
Mrs. William Clay,
1961*



The Archives of American Art

by MIRIAM L. LESLEY

THE FIRST EXHIBITION to be held in the Detroit Institute of Arts under the auspices of the Archives of American Art was a comprehensive survey of the archives of the Macbeth Gallery. They form a complete record of that New York gallery, which was the first to devote its interests exclusively to American art. Significant paintings by the artists whose works were exhibited by William Macbeth, were shown along with related documents owned by the Archives of American Art. Winslow Homer, Sargent, Whistler, John Twachtman, members of "The Eight" and Marsden Hartley were also represented. In the exhibition was a group of photographs of the painters themselves. Early in 1962 this exhibition will be expanded to include fifty of the most important paintings sold by the Macbeth Gallery; it will be circulated by the American Federation of Arts. Robert McIntyre, nephew of William Macbeth and donor of the records, will act as consultant for the exhibition.

On October 3, James N. Rosenberg was in Detroit for the opening of an exhibition of his oil and water color paintings, most of them dating from the years after his retirement from active practice of the law. The exhibition was planned to show Mr. Rosenberg's remarkably varied interests and reflected his activities in the fields of art, the theater and philanthropy.

It is encouraging to realize that the importance of the Archives collection is becoming more and more widely recognized in the field of research in American art history. Among the eminent scholars who consulted our files during the past few months have been Martin Friedman of the Walker Art Center in his writing of the catalog of the Precisionist Exhibition, Henri Dorra in preparing the exhibition of John Marin's work for the Corcoran Gallery of Art and Norman Holmes Pearson, of Yale University, working on the years which Nathaniel Hawthorne spent in Italy. Helmut von Erffa of Rutgers University spent several days consulting our records on Benjamin West; Paul Mills, Director of the

Oakland Museum of Art, came from the west coast to do research on the California artist, William Keith. The Archives also made a considerable contribution to the preparation of the catalog of the Charles W. Hawthorne exhibition at the Chrysler Art Museum of Provincetown.

Another visitor was Jean Charlot, who generously gave up several hours of his time to make a tape recording in which he described in detail the work involved in the painting of his fresco, *The Ascension of Christ*, for Our Lady of Sorrows Church, Farmington, and told something of the work he is now doing at the University of Hawaii.

THE ROLE OF THE CREATIVE ARTS IN AMERICAN CIVILIZATION: A FORD FOUNDATION SURVEY.

The first of a series of conferences devoted to that subject took place in Detroit on March 18 and 19, 1961. It dealt with the problems of identifying the material which should be brought together by research institutions concerned with America's cultural history. How these institutions can best process and arrange these documents for scholarly use was discussed at the various meetings. This first conference was extremely rewarding. The papers read by the various scholars invited revealed the importance of a number of projects which need to be carried through in each of the areas of the Ford Foundation survey. In addition the amount of information exchanged between the participants in informal meetings proved to be of equal value. As William E. Woolfenden stated in his report on the Conference: "The comments of the scholars who attended give reason for thinking that the Conference was not only useful from the standpoint of the immediate exchange of ideas and solutions to problems, but also will in the future be the source and cause of new imaginative answers to age-old and brand-new problems in the field of research. For the Archives this was an excellent opportunity to bring together a group of highly trained, informed specialists to view our operation and to give us their advice

on all aspects of our work." Mr. Woolfenden adds: "The participants in the second Conference, meeting in May, were selected not only because of their great knowledge in their own fields, but also for their wide ranging interests. During the two day meetings each of the participants discussed the questions that he felt should be studied and the research projects in his field which must be made in order to create a better understanding of the role of the creative arts in American life. There was general agreement among the participants at the conference that the greatest difficulty in every field of American studies is the lack of real substantial data from the past. The collecting of this factual information was stressed as the basic and urgent step in encouraging pertinent studies. The participants also emphasized the need for great breadth in all collecting activities as the materials gathered must offer the scholar an opportunity to study the whole ambiance of the past if he is truly to

understand the cultural history of this country."

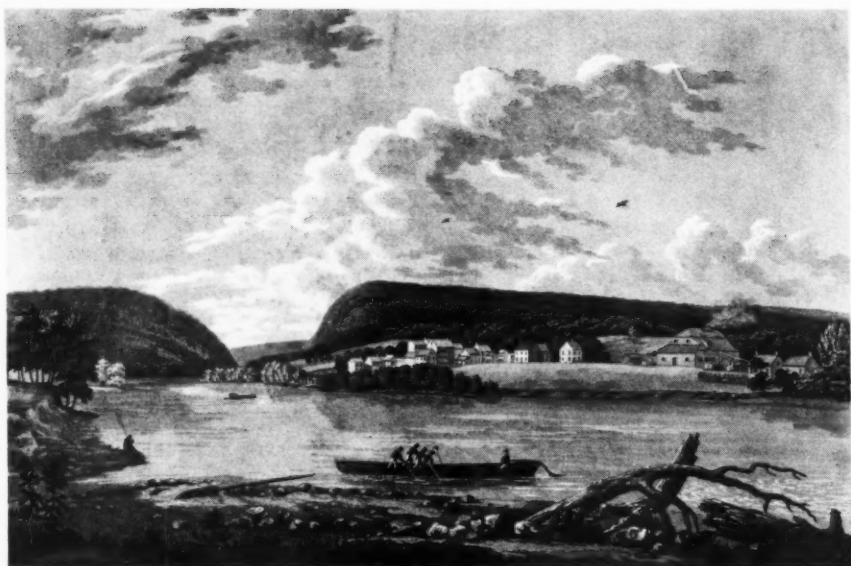
The officers and trustees of the Archives are: Lawrence A. Fleischman, *President*; Mrs. Edsel B. Ford, *Vice-President*; Vincent Price, *Vice-President*; Mrs. Otto L. Spaeth, *Vice-President*; Harold O. Love, *Secretary*; Paul L. Grigaut, *Recording Secretary*; Frank W. Donovan, *Treasurer*; Dr. Irving F. Burton; Al Capp; Henry F. duPont; Senator J. W. Fulbright; Joseph H. Hirshhorn; Howard W. Lipman; Russell Lynes; Charles F. Moore, Jr.; John Walden Myer; Miss Anna Wells Rutledge; Mrs. Aline B. Saarinen; Mrs. Charles F. Willis, Jr.

The Editors of *The Art Quarterly* would appreciate it very much if anyone having copies of the Spring and Winter, 1960, issues of the magazine, which they no longer need, would kindly return them to the Library, The Detroit Institute of Arts.

THE CONFLAGRATION OF
THE MASONIC HALL, 1819
Engraving by J. HILL, AMERICAN, 1770-1850
(after S. Jones and J. L. Krimmel)
Gift of the Charles Freer Fund, 1961



The Conflagration of the MASONIC HALL, Charpentier's Tower, Philadelphia.
which occurred on the night of the 21st of March 1819.
The engraving is from the original drawing by S. Jones and J. L. Krimmel.
Published by J. Hill, New York, 1819.



View of the Water Gaps and Columbus Gaps in the - River - Delaware.

VIEW OF THE WATER GAP AND COLUMBIA GLASS WORKS—DELAWARE RIVER

Aquatint by WILLIAM STRICKLAND, American, 1787-1854 (after Thomas Birch)

Gift of the Hal H. Smith Fund, 1961



Flow of the Great Cohoes Falls, on the Mohawk River. Vue de la Grande Cataracte d'Amherst, sur la Rivière de Mohawks.
The Fall itself showing just the three main features of a Fall itself. *Le tableau est composé de trois parties, les trois parties de l'écoulement.*
 The Middle View is by Excellence Governor Pount. Painted by Paul Smiths & Engraved by W. Elliot.
 L'écoulement est composé de trois parties, les trois parties de l'écoulement. Le tableau est composé de trois parties, les trois parties de l'écoulement.

VIEW OF THE GREAT COHOES FALLS, ca.1760

Engraving by WILLIAM ELLIOT, English, 1727-1766 (after Paul Sandby)

Gift of the Charles L. Freer Fund, 1961

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*View of the Rivera Court made
by Joseph Kopka of Dearborn
during the Photo Night Contest
held for photographers of the
Detroit area at the Institute of
Arts in June, 1961.*

